

**FINAL STUDY REPORT  
HOLY ROSARY ROMAN CATHOLIC CHURCH COMPLEX**

**I. NAME**

Historic: Holy Rosary Roman Catholic Church Complex

Common name: Same

**I. LOCATION**

2011 N. Oakland Ave.

3<sup>rd</sup> Aldermanic District, Alderman Michael D'Amato

Legal Description: Kane's Subdivision (A.L.) in NE ¼ sec 21-7-22 Block 228, lots 1 thru 7 & 14 thru 20 & Vac alley adj & lots 8 thru 10 & sely 8' Vac alley adj on NW

**III. CLASSIFICATION**

District

**IV. OWNER**

**Holy Rosary Parish**  
c/o St. Hedwig's Congregation  
1716 N. Humboldt Avenue  
Milwaukee, WI 53211

**V. YEAR BUILT:** Church and Rectory: 1885  
School: 1892

**ARCHITECTS:** Church and Rectory:  
Edward Townsend Mix and Co.

School:  
Alexander Eschweiler

**VI. PHYSICAL DESCRIPTION**

Holy Rosary is Milwaukee's only remaining Stick Style church and it is the architectural focal point of a late nineteenth century residential neighborhood on the city's lower east side. The church is also significant because it is embellished with modest Irish ethnic architectural details. In addition to the church, the historically significant, contributing structures in the parish complex include a fine Queen-Anne style rectory and a school. A one-story, detached, brick 3-car garage located at the rear of the church is a non-contributing structure.

The church and rectory complex is located at the northwest corner of N. Oakland Ave. and E. Lafayette Pl. behind a small bermed lawn. A 2-1/2 story Queen Anne Style rectory is located at the street corner and the church is situated immediately north of it. The two structures, which both face N. Oakland Ave., are connected by a cloister-like, enclosed walkway. A large, asphalt parking lot stretches north

from the church along N. Oakland Ave. to the corner of E. Windsor Place. Behind the parking lot at the southeast corner of N. Bartlett Ave. and E. Windsor Place is a two-story, hip-roofed, cream brick elementary school that is currently used as an office building.

The church is a large, symmetrical, cream brick, Stick Style structure that rests on a raised, rusticated limestone basement. The principal elevation, which faces N. Oakland Ave., is composed of a gabled facade and a square, open, timber-framed belfry that is topped with a square spire. A gabled, timber-framed front porch, which shelters a pair of double leaf entry doors, is centered on the façade and symmetrically placed on either side of it is a tall, narrow, round-arched, art glass window. A very large, round, art glass window is centered in the gable above the entry porch. The front gable is completely sheathed in decorative wooden shingles.

The side elevations facing north and south are similar in character and each is fenestrated with six bays of round-arched, regularly placed art glass windows. Two gabled dormers are located about mid-way up on both planes of the steeply pitched roof. The dormers are features rarely seen among Milwaukee's extensive inventory of nineteenth century churches and are among the unique details of Irish ethnic churches. The north elevation features a one-story-cream brick flat-roofed addition that does not significantly alter the original structure. The west elevation features a projecting, square, gabled apse that is fenestrated with rectangular art glass windows.

The rectory, connected by a brick walkway to the south side of the church, is a 2-1/2 story, cream brick, multi-gabled, Queen Anne style structure that rests on a raised, rusticated limestone basement. The cloister-like walkway was built in 1914 as an addition to the church complex. The principal elevation of the rectory faces N. Oakland Ave and it is composed of a side- gabled main block with a double-gabled bay that projects from the north half of the façade. The larger of the two gables is trimmed at the apex with a Stick Style sunburst design of flat boards. The smaller gable is fenestrated with a multi-paned Queen Anne style window. An original, Queen Anne style, shed-roofed porch stretches across the south half of the front elevation. The porch retains its original posts and Oriental-inspired balustrade.

The side elevations facing north and south are fenestrated with randomly placed windows that are placed to respond to the needs of the interior. The larger of the two side gables is embellished with a Stick Style, sunburst pattern of flat board trim. The rear elevation is simple in character with randomly placed windows and a door. The design of the rectory is attributed to architect Edward Townsend Mix.

The rear half of the building is a virtually seamless 1914 addition designed by the noted Milwaukee firm of Erhard Brielmaier and Sons. The scale, detail and materials of the addition are identical to the original construction. Over the years, the cream brick walls of both the church and rectory had weathered to a sooty gray color but after a relatively recent chemical cleaning the brick on both buildings has been restored to its original soft, golden glow. Today, both the church and rectory show pride of ownership and are in excellent states of preservation.

The school, located at 2038 N. Bartlett Ave. is designed in a simplified late nineteenth century commercial style of architecture. The cream brick, two-story, hip-roofed structure rests on a raised basement made of rusticated limestone blocks that are laid in a classic, opus reticulatum pattern. The main elevation facing west towards N. Bartlett Ave. is symmetrical in composition and its principal architectural feature is a raised, central, projecting, round-arched brick entry porch which shelters a pair of double-leaf doors. Leading to the porch is a flight of eight concrete steps.

Flanking the porch on either side is a bay of three small windows in the raised basement. The fenestration pattern is similar on the first and second stories with a bay three large, double-hung windows, each individually topped with a transom, symmetrically placed on either side of the entry porch. A bay of

three narrow double hung windows topped with a double-height transom is located immediately above the entry porch and provides light for the central staircase on the interior.

The side elevations facing north and south are similar in character with bays of tall, double-hung windows, each topped with a transom, that are placed to respond to the needs of the interior. The rear elevation facing east features an exit door and a fenestration pattern that is basically identical to the main elevation facing N. Bartlett Ave. The cream brick exterior has weathered to a dark gray color, but the structure appears to be in excellent condition. The school retains most of its original character but a new east entrance with an ADA-compliant ramp was added in the late 1980s.

As it stands today, the parish complex is basically intact. However, a large, brick convent building that was located north of the church at the southwest corner of N. Oakland Ave. and E. Windsor Pl. was demolished in the late 1970s.

## **VII. SIGNIFICANCE**

Holy Rosary is architecturally and historically significant to the City of Milwaukee as the city's only remaining example of a Stick style church. The church is also significant as an outstanding example of the work of a master architect, Edward Townsend Mix, who was highly influential on shaping Milwaukee's physical character. The church, rectory and school comprise an outstanding, intact example of a late nineteenth century church complex. The architectural and historic importance of the complex makes it an irreplaceable part of the city's unique and nationally-significant collection of churches and related ecclesiastical structures.

In terms of the church's significance to the state's architectural history, the Wisconsin Cultural Resource Management Plan, published by the State Historical Society, has identified a need to preserve examples of the state's ethnic architecture such as Holy Rosary which exhibits some Irish ethnic character in its overall architectural massing and detailing.

The phrase "ethnic architecture" refers to a specific architectural style or feature that is strongly associated with the homeland of an ethnic group. Milwaukee's inventory of ethnic worship structures ranks as one of its most outstanding architectural assets. The preservation of the city's historic ethnic churches, built mainly between about 1855 and 1905 is a top priority because genuine examples of ethnic architecture in America are relatively rare.

## **VIII. HISTORY**

### **ARCHITECTURE**

When Holy Rosary was completed in 1886 there was really no other church in the city quite like it and that is still true today. With its soaring, timber-framed steeple, wood-shingled front gable and golden, Milwaukee Cream Brick walls, Holy Rosary is an eye-catching structure designed in the Stick Style of architecture which was popular from the late 1870s to the late 1880s. Many historians regard this style as one of the few examples of architecture that is uniquely American in origin.

The Stick Style is one example of the remarkable innovation and creativity in architectural design that was taking place in America during the late nineteenth century. The style was generally employed for residential buildings and only rarely for commercial structures or churches. The exteriors of Stick Style buildings are typically finished with visually-striking patterns of vertical and horizontal flat board trim that was supposed to be expressive of timber frame construction or the wood framing system inside the wall. Clapboards or wooden shingles were typically used to infill the spaces between the timber framing or trim boards. At Holy Rosary, the Stick Style is manifested in the belfry, which has an open,

stick-like character that is unlike any other church tower in the city, or in the state of Wisconsin. Prominent Stick Style detailing can also be seen in the vertical and horizontal board trim that embellishes the apex of the front gable, and the timber-framed front porch.

The style is synonymous with wooden construction and only seldom was it applied in combination with masonry materials such as it is at Holy Rosary. The style is a veritable celebration of wood as a building material. It is strongly associated with the high-quality lumber produced from America's stands of virgin, old-growth trees. This building material has now almost totally vanished due to over-harvesting of the old forests. Although America's old-growth forests are gone, the few good remaining Stick Style structures in Milwaukee help to recall a high point of wooden architecture in America.

The Stick Style tower is the most important architectural feature of the building. The design of Holy Rosary does reflect, however, the influence of other styles that were popular at the time it was built. The gabled roof dormers that embellish its steeply sloping roof are strongly associated with Irish ethnic church buildings in America. Roof dormers are a relatively common feature on Roman Catholic Churches in Ireland. These ethnic architectural details were a means of personalizing a church for the immigrant group it was built to serve. Holy Rosary was not founded as an Irish ethnic parish, but it appears that there was at least some Irish influence in the formation of the parish and in the design of the church and many Irish-Americans were among the founding members of the congregation.. The round-arched window openings and the wooden tracery contained within them are features closely associated with traditional, Romanesque style church architecture. The extensive use of wooden shingling in the front gable is often associated with Shingle Style architecture that was popular during the 1880s.

The church, rectory and school also represent one of the few remaining nineteenth century complexes of its kind in the city. The rectories built with many of the city's older churches have been either lost or substantially altered. The State Historical Society has identified a need to preserve the structures associated with the rapidly dwindling Roman Catholic Clergy population and the Holy Rosary rectory is a good example of a well-constructed, intact, Queen Anne Style rectory built in the late nineteenth century. The school is fine, intact example of a late nineteenth century parochial school, of which there are only a few remaining in the city today. The building rests on a tall, raised basement made of local limestone that is laid in pattern called opus reticulatum which dates back to at least to ancient Rome. Very few foundations made in this manner remain in Milwaukee today.

The Holy Rosary church, rectory and school and rectory are among the dwindling number of structures made from Milwaukee's unique cream-colored brick which is an inseparable part of the city's history. In the late nineteenth century, the large number of buildings in Milwaukee made from the impressive, golden-colored brick earned the city its "cream City" nickname. Cream brick, however, has not been manufactured since the 1920s making the remaining structure made of this material an increasingly valuable part of the city's architectural history and its civic pride. The popularity of Milwaukee cream brick was reflected by the fact that as late as the 1920s, a large painted manufacturer, headquartered in the east, Pittsburgh Paint and Glass, sold a ready-mixed house paint in a creamy color called "Milwaukee brick."

## **CHURCH HISTORY**

Holy Rosary is one of the city's few late nineteenth century Roman Catholic congregations that was founded as a so-called "territorial parish" meaning that its purpose was to serve Milwaukeeans of all ethnic backgrounds in the English language. Most other Catholic churches in the city at that time were referred to as "national parishes" because they were each founded to serve a particular ethnic group in their native language.

The cornerstone for Holy Rosary church was laid in October, 1885 and the brick rectory to the south of the church was begun at the same time. To raise money for the construction, a large fair was held in the Republican Headquarters building at the corner of East Wisconsin Ave. and N. Jefferson St. The benefit lasted for 12 days and raised about \$4,000. Archbishop Heiss dedicated the church on March 14, 1886. The church was complete, but according to local folklore a bell was never installed because it was believed that it would be too heavy for the delicate-looking, timber-framed tower. The tower is very sturdy and it has stood firmly in place for more than a century. It is more likely that the parish just couldn't afford the cost of a bell when the church was built.

The area around Holy Rosary was not known as a predominantly Irish neighborhood in 1886 but there were Irish-Americans living there according to research of old city Tax rolls. The ethnic character of the neighborhood changed after a devastating fire leveled the city's largest Irish-American neighborhood, which was located in the Third Ward south of downtown, on October 28, 1892. The Third Ward was bounded by East Michigan St. on the north, the Milwaukee River on the south, Lake Michigan on the east, and North Broadway on the west.

After the fire, the Irish community dispersed to other parts of the city and many moved north to a growing, new neighborhood in the Holy Rosary parish area on the city's lower east side. Holy Rosary ideally suited the Irish because the parish had been founded as an English-speaking congregation. Shortly after the 1892 fire, the Irish adopted Holy Rosary and the parish became closely associated with the Irish-American community. It was the influx of the Irish and their school-age children that necessitated the construction of a new Holy Rosary elementary school that opened in 1893 and still stands today at 2038 N. Bartlett Ave.

The Irish influence in the church probably reached its zenith during the 1920s when the interior of the church was redecorated with an impressive Celtic-inspired paint scheme. By the 1940s, city census records indicated relatively few Irish-born residents in the area around the church. Today the parish is aware of its early Irish heritage but it serves an ethnically-diverse population and the surrounding neighborhood has no distinctively Irish ethnic character.

The Roman Catholic nuns who taught at the school originally lived in a large, brick convent building which stood to the north of the church on the corner of N. Oakland Ave. and E. Windsor Place. The convent was razed in the 1970s during a time when both the enrollment at the school and size of the nuns' religious order were rapidly decreasing. The loss of the convent building created a large vacant lot between the church and school and altered the original plan of the church complex.

The membership of Holy Rosary peaked during the 1950s and has declined since then. In the 1960s the church developed a reputation of being one of the most progressive parishes in the city. Parishioners developed a street and night ministry and the church building was used as a night shelter for homeless people. That practice, however, has been discontinued. The Holy Rosary School building that opened in 1893 closed its doors in June, 1985 and today the building is used as an office for a counseling center.

## **The Irish**

With its smattering of Irish architectural influence, Holy Rosary church is still an inspiring reminder of one of the city's oldest ethnic groups. Early in Milwaukee's history, the Irish comprised one of the city's major ethnic groups. The Irish formed a close-knit community and their numbers included many immigrants who had lived for several years in the eastern U.S. picking up new job skills in factories before migrating west to Milwaukee.

Many Irish came to America in the late 1840s and early 1850s after a mysterious blight swept Europe beginning in 1845 and ruined the potato crop for several years. Potatoes were a particularly important

food staple in Europe during the nineteenth century. It was not unusual for an adult to consume a few pounds of potatoes a day. After the potato crop was ruined, for many Irish their choice was either to emigrate or starve.

In 1847 the estimated 2,000 Milwaukee Irish represented about 18 percent of the city's total population. By 1850 the Irish numbered about 21,000 in Wisconsin, and they were one of the largest ethnic groups in the state. Most of Wisconsin's Irish tended to settle in the southeastern part of the state along the Lake Michigan shoreline

The city's early Irish immigrants were devoted to the Roman Catholic church. In 1837 Reverend Patrick Kelley, an Irish immigrant, was appointed as Milwaukee's first permanent Roman Catholic priest. Reverend Kelly was responsible for the construction of the city's first Catholic church, St. Peter's, which was located in the central business district.

Churches in Milwaukee that were founded as Irish Ethnic parishes include St. Patrick's (1876) 1105 S. 7th St.; Immaculate Conception (1870), 1050 E. Russell Ave.; St. Rose of Lima (1888) 3003 W. Michigan St. and St. Matthew's (1894) 1126 S. 25<sup>th</sup> St. Only St. Patrick's and Holy Rosary exhibit some distinctive Irish ethnic architectural character.

## ARCHITECTS

**Edward Townsend Mix**, (1831-1890) who designed the church and rectory, was one of Milwaukee's most outstanding nineteenth century architects. Holy Rosary is one as one of the few Roman Catholic churches that his firm designed. Other extant examples of his work include some of Milwaukee's best known nineteenth century structures including the Mitchell building (1876) 207 E. Michigan St., the Grain Exchange Building (1879) 225 E. Michigan St. and St. Paul's Episcopal Church (1882) 904 E. Knapp Street. All of those buildings are listed on the National Register of Historic Places.

E.T.. Mix was the oldest of six children born into a sea-faring family in New Haven, Connecticut. His father, Edward A., was a sea captain of Welsh descent and his mother Emily was of English descent and her family was also in the sea trade. Mix's father and maternal grandfather had distinguished themselves in trade with India. Because the elder Mix's job kept him away from home for extended periods, his wife

Emily was mostly responsible for young Edward's early education. In 1836, Captain Mix left his sea faring career, moved the family to Andover, Illinois and purchased a large farm. Nine years later Captain Mix sold the farm, moved the family back to New York and accepted the command of another ship. Edward T. subsequently entered the academy at Batavia, NY to prepare himself for a career in mathematics. While he was there he took a casual interest in sketching, but not architecture.

After leaving the academy, he worked in a variety of jobs: a clerk in a Wall Street shipping house; a dry goods house employee; a grocer's clerk; a canvasser for a city newspaper; a draftsman in a patent attorney's office, and a clerk in a real estate office. Finally in the summer of 1848 he became the assistant to an architect, Major Stone and spent seven years as an apprentice learning the architecture profession. In 1855 Mix moved to the bustling, young city of Chicago and took a job as foreman in the office of architect William W. Boyington. Within a year he formed a partnership with Boyington and moved to Milwaukee to establish a branch office of Boyington and Mix. Although a depressed economy in 1857 brought the partnership to an end, Mix stayed in Milwaukee and continued his practice alone until 1887 when he took on Walter A. Holbrook as a partner.

Mix quickly developed a reputation as a master architect working in period revival styles of the day. In 1864 Mix landed the prestigious position of State Architect of Wisconsin and he supervised the

construction of all state building projects including the state capitol. Mix later returned to his private practice and his career reached its zenith during the 1870s and 1880s. In 1888 Mix temporarily moved to Minneapolis where he designed a number of homes and commercial buildings. None of his commercial work there, however is believed to have survived. Walter Holbrook remained in Milwaukee to manage the firm's local business. Mix died in Minneapolis on September 23, 1890. He was a fellow of the American Institute of Architects and from 1888 to 1890 he was president of the Wisconsin Architectural League. Holy Rosary is not only one of the few Roman Catholic church commissions that Mix is known to have received, but it is also believed to have been the last major religious structure of his career.

The design of the Holy Rosary school is one of the earliest known commissions of **Alexander C. Eschweiler**, (1865-1940) who was one of Milwaukee's most outstanding architects during the early twentieth century. Eschweiler was born in Boston but lived during his boyhood in the copper mining country of Michigan's Upper Peninsula. His father, Carl, was a German-born mining engineer and his mother Hannah, was from an old New England family. In 1882, when Alexander was 17 he moved to Milwaukee with his family and attended Marquette University for a year. He then went to work as clerk and later, in 1886, he found a job as an architectural draftsman. In 1887 he left town to study architecture at Cornell University in New York and graduated in 1890. He subsequently returned to Milwaukee and began working for the prestigious Milwaukee architectural firm of H. C. Koch and Co.

Eschweiler established his own architectural practice in 1893, the year that Holy Rosary School was built. Eschweiler received many of the city's most prestigious residential and commercial commissions. Eschweiler's three sons, Alexander Jr., Carl F. and Theodore L. followed in their father's footsteps and studied at Marquette University and Cornell University before being taken into their father's architectural business in 1923. The firm was subsequently renamed Eschweiler and Eschweiler. The practice continued to grow and their commissions included a diverse mix of buildings types such as schools, churches, officer buildings, residences and industrial structures.

Alexander Eschweiler died on June 12, 1940 at his summer home at North Lake in Waukesha county but his three sons continued the architectural practice after their father's death. The firm finally closed in 1975 when it was known as Eschweiler and Schneider. Alexander Jr. died in 1951 at the age of 58 in a plane crash. Carl F. retired from the firm in 1960 and died in 1977 at the age of 76. Theodore L. died in 1966 at the age of 71. By that time, however, there were apparently no members of the Eschweiler family who were actively involved in the firm.

The Eschweiler family and their legacy to Milwaukee's architecture continues however through the Wisconsin Architectural Archive which was founded in 1975 by Thomas Eschweiler, the son of Alexander, Jr. The collection, which is located at Milwaukee Central Public Library, contains more than 1,250 drawings of the Eschweiler's firm's work in addition to the work of many other local and regional architects. The Archive is an outstanding resource for students, construction professionals and building owners.

## **IX. STAFF RECOMMENDATION**

Staff recommends that Holy Rosary Roman Catholic Church Complex be considered for designation as a City of Milwaukee Historic Structure as a result of its fulfillment of criteria e-4, e-5, e-6 and e-9 of the Historic Preservation Ordinance, Section 308-81(2)(e) of the Milwaukee Code of Ordinances.

- e-4. Its portrayal of the environment of a group of people in an era of history characterized by a distinctive architectural style.
- e.5 Its embodiment of distinguishing characteristics of an architectural type or specimen.

- e-6. Its identification as the work of an artist, architect, interior designer, craftsperson, or master builder whose individual works have influenced the development of the City of Milwaukee, State of Wisconsin or the United States.
- e-9. Its unique location as a singular physical characteristic which represents an established and familiar visual feature of a neighborhood, community or the City of Milwaukee.



AVE

51.

AVE

AVE.

HOLY ROSARY ROMAN  
CATHOLIC CHURCH COMPLEX  
2003 - 2011 N. OAKLAND AVE.

E. WINDSOR

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P.C.

IRVING

LAFAYETTE

FARWELL

N. BARTLEY

KANE

PAKLAND

P.

AVE.

## **X. PRESERVATION GUIDELINES**

The following preservation guidelines represent the principal concerns of the Historic Preservation Commission regarding this historic designation. However, the Commission reserves the right to make final decisions based upon particular design submissions. Nothing in these guidelines shall be construed to prevent ordinary maintenance or the restoration and/or replacement of documented original elements.

### **A. Roofs**

Retain the original roof shape. Avoid making changes to the roof shape that would alter the building height, roof line or pitch. Retain the historic roofing materials on the church if at all possible.

### **B. Materials**

#### **1. Masonry**

- a. Unpainted brick or stone should not be painted or covered. This is historically incorrect and could cause irreversible damage if it was decided to remove the paint at a later date.
- b. Repoint defective or deteriorated mortar by duplicating the original in color, style, texture and strength. Avoid using mortar colors and pointing styles that were unavailable or were not used when the building was constructed.
- c. Clean masonry only when necessary to halt deterioration and with the gentlest method possible. Sandblasting and other abrasive blasting to brick or stone surfaces is prohibited. These methods of cleaning erode the surface of the material and accelerate deterioration and the accumulation of dirt on the exterior of the building. Avoid the indiscriminate use of chemical products that could have an adverse reaction with the masonry materials, such as the use of acid on limestone or terra cotta.
- d. Repair or replace deteriorated material with new materials that duplicate the hold as closely as possible. Avoid using new material that is in appropriate or was unavailable when the building was constructed.

#### **2. Wood/Metal**

- a. Retain original material, whenever possible. Avoid removing architectural features that are essential to maintaining the building's character and appearance. The church steeple and entry porch and the rectory porch and gable details are essential features of the buildings in the complex and should be retained.
- b. Retain or replace deteriorated material with new material that duplicates the appearance of the old as closely as possible. Avoid covering architectural features with new materials that are inappropriate or were unavailable when the building was constructed. The use of vinyl or aluminum trim or siding is prohibited

C. Windows and Doors

1. Retain existing window and door openings. Retain the existing configuration of panes, sash, surrounds and sills, except as necessary to restore to the original condition. Avoid making additional openings or changes in existing fenestration by enlarging or reducing window or door openings to fit new stock window sash or new stock door sizes. Avoid changing the size or configuration of window panes or sash.
2. Respect the building's stylistic period. If the replacement of doors or window sash is necessary, the replacement should duplicate the appearance and design of the original window sash or doors. Avoid using inappropriate sash and replacements. Avoid the filling-in or covering of openings with inappropriate materials such as concrete block or glass block. Avoid using modern style sash in place of double-hung sash or the substitution of units with glazing configurations not appropriate to the style of the building. The leaded glass windows in the church should not be altered or removed except for restoration.

D. Trim and Ornamentation

There should be no changes to the exiting trim or ornamentation except as necessary to restore the building to its original condition. Replacement features shall match the original member in scale, design and appearance, but not necessarily in material.

E. Additions

All elevations of the church building are integral to the structure's architectural significance. Additions are not recommended and require the approval of the Commission. Approval shall be based upon the addition's design compatibility with the building in terms of height, roof configuration, fenestration, scale, design and materials, and the degree to which it visually intrudes upon the principal elevation.

F. Signs

The installation of any permanent exterior sign shall require the approval of the Commission. Approval will be based on the compatibility of the proposed sign with the historic and architectural character of the building. No internally illuminated box sign will be approved.

G. Site features

New plant materials, fencing, paving and lighting fixtures shall be compatible with the historic architectural character of the building.

H. Guidelines for New Construction

It is important that new construction be designed so as to be as sympathetic as possible with the character of the church.

1. Siting

New construction must respect the historic siting of the church. It should be accomplished so as to maintain the appearance of the church from the street as free-standing structure.

2. Scale

Overall building height and bulk, the expression of major building divisions including foundation, body and roof, and individual building components such as overhangs and fenestration that are in proximity to a historic building must be compatible to and sympathetic with the design of the church.

3. Form

The massing of new construction must be compatible with the goal of maintaining the integrity of the church as a distinct free-standing structure. The profiles of roofs and building elements that project and recede from the main historic church should express the same continuity established by the historic building if they are in proximity to it.

4. Materials

The building materials , which are visible from the public right-of-way and in proximity to the church, should be consistent with the colors, textures, proportions and combinations of cladding materials used on the church. The physical composition of the materials may be different from that of the historic materials, but the same appearance should be maintained.

I. Guidelines For Demolition

Although demolition is not encouraged and is generally not permissible, there maybe instances when demolition may be acceptable if approved by the Historic Preservation Commission. The following guidelines, with those found in subsection 9(h) of the ordinance, shall be taken into consideration by the Commission when reviewing demolition requests.

1. Condition

Demolition requests may be granted when it can be clearly demonstrated that the condition of a building or a portion thereof is such that it constitutes an immediate threat to health and safety and is beyond hope of repair.

2. Importance

Consideration will be given to whether or not the building is of historical or architectural significance or displays a quality of material and craftsmanship that does not exist in other structures in the area.

3. Location

Consideration will be given to whether or not the building contributes to the neighborhood and the general street appearance and has a positive effect on other buildings in the area..

4. Potential for Restoration

Consideration will be given to whether or not the building is beyond economically feasible repair.

5.       **Additions**

Consideration will be given to whether or not the proposed demolition is a later addition that is not in keeping with original design of the structure or does not contribute to its character.